



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

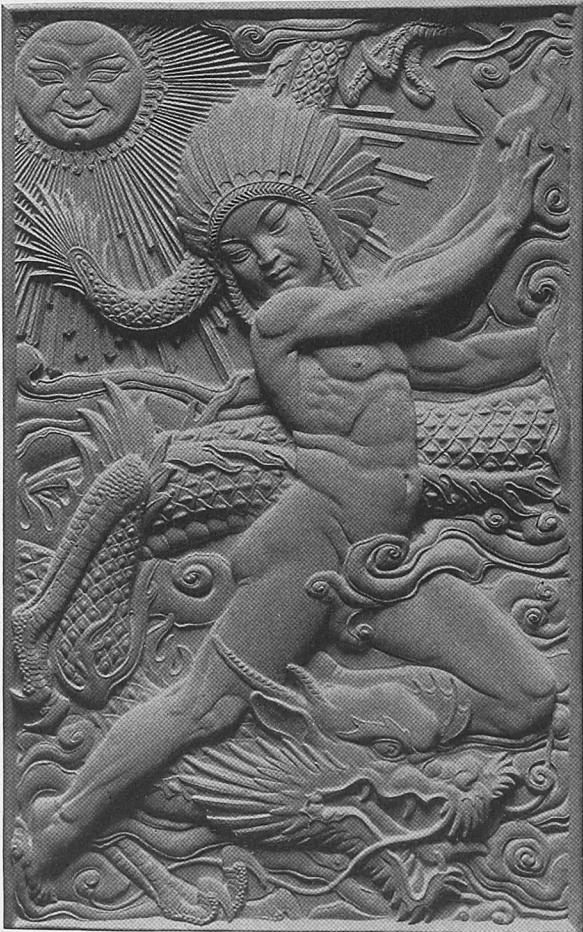
Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

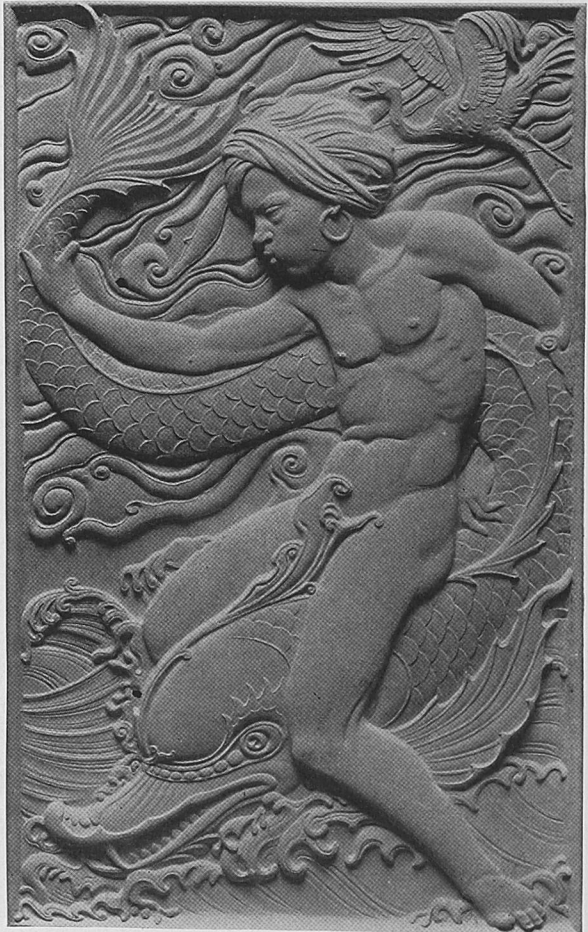
Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

MISCELLANY



"WEST WIND"



"EAST WIND"

DECORATIVE PANELS BY ANTHONY DI FRANCISCI
POLYCHROME TERRA-COTTA. FOR THE ENTRANCE TO A HOUSE

THE TWO WINDS OF DI FRANCISCI

TERRA-COTTA for architectural use is fortunately increasing in favor and one may perhaps forecast a time when the present timidity of architects and builders toward the use of strong positive colors will give way before examples that appeal to those who long to see our towns enlivened with vigorous hues. Unlike stone and painted plaster, terra-cotta is able to maintain its color in spite of the soot and dust that accumulate on house-fronts and shroud the most delicate color-schemes of architects in one deadly pall. It is well to find a sculptor allowed to work out a decoration in colored faience; such an opportunity Mr. Joseph Day of Short Hills, New Jersey, has given the young artist Anthony di Francisci, whose studio is in New York.

The two panels carried out in polychrome terra-cotta are to decorate the entrance to Mr. Day's house where they have been placed by Mr. W. W. Renwick, architect. One panel shows the West Wind like an infant Herakles throttling the serpents—he is engaged in combat with the dragon of the upper firmament. In this part of the world the west wind generally brings good weather along with it, so that the scheme is not amiss. The other panel is the East Wind symbolized by a young Ethiopie riding in the old classical way upon the grateful, the legendary dolphin, a sea beast concerning whose kindness of disposition and readiness to bear youths of beauteous form or musical skill on its back a hundred stories have been told.

The Orient is told in this figure and the flying crane suggests the birds that seek shelter before the coming tempest.

While the half-tone cannot reproduce the colors of these panels, one may admire their composition and the clever employment of line and mass by the sculptor. He shows himself here an eclectic like several other young sculptors one could mention, here and abroad. Ancient Greek, old Indian and Chinese art have left their touch and the result is a pleasing combination full of liveliness and grace.

Mr. di Francisci is a young sculptor who was born in Italy, but for many years has been resident in New York where his skilful modeling and quick, effective work has recommended him as assistant to a number of older sculptors. Of late he has been striking out for himself. Beside his technical attainments he has imagination—and gives high promise of even better work in the coming years.



Courtesy of Scott & Fowles

LIFE-SIZE PORTRAIT OF HILDA KRISTINA
BY SALVATORE LASCARI

MISS BAYLOS ON ART AND PREPAREDNESS

Editor THE ART WORLD:

Sir—From writers on occultism we learn that it takes ages to evolve art. With this in view, we begin to feel its significance in the world—that it is put here for some great purpose. We make and we also hear from historians the false statement that art at its climax shows marks of degeneration in the country and people where it has the most followers. The last war has fully contradicted this statement. Did we not think France, the Mecca of Art, a degenerate country? Is its patriotism not soaring to its highest pitch? Every one who has followed this conflict of powers in Europe notices that “degenerate” France showed undaunted courage—each man a hero, and *en masse* willing to die for the country if needed. What is nobler than self-sacrifice, paid with its own life? Is heroism a quality of degeneration? Did any country do more for art and its followers than France—the only country whose government endorsed Art?

We all call for great preparedness. We are apt to bring doubt and mistrust in our make-up. We must cultivate pleasure which is derived from the Arts. We think of music, of all the arts, first. Even in time of our greatest distress we turn to music first, as it appeals to our primeval emotions. Next is literature, or the art of writing, as that portrays our emotions. But sculpture and painting are regarded as something beyond and later to be acquired by the people.

Let me say to our Government and to our country at large that we should endorse the arts of painting and sculpture for our great preparedness, which should be called efficiency. Soon our soldiers will question: what has Art to do with the preparedness of our country? It is to cultivate love, hope and faith, as these three essential qualities of life are the whole make-up of an artist, a painter and a sculptor, since they have all other arts combined with Spirit, the creative element of Love and Beauty portrayed and visualized.

Love is the first quality, but Love and Beauty go hand in hand. Where there is Love, there is Beauty; and Art is founded primarily on Love, which is the active form, while Beauty is the passive form. Cut Love out of your existence and you are dead for the universe. It is Love that stirs every fibre of our being for the good of mankind. It is Love for our country which creates patriotism. We can trace Love to the primeval existence of the cosmic, the law of attraction which holds the universe and rules it by its laws. It is Love that stirred us to take part in the great war. But the most active element in us must recoil at times and become passive, and it must give room to pleasure and beauty which are rest. Even for brief moments Art becomes a necessity.

The next quality of the artist is Hope. Hope is all we have to take us through life, in search for the ideal. There is nothing which was not born by this vital force, and while we live on this planet we hope, and many of us even beyond this existence.

Faith is the third, but a great fundamental quality, cultivated by the artist, and in our preparedness scheme also not to be overlooked. Could we undertake anything without Faith? Do we not have faith in our men to do their share? Do not most Europeans have faith in us to help them out of diffi-

culties? We must even have faith to overcome enmity. The artist begins to cultivate faith as a student, and it is that faith for a better future which keeps up his courage to the end. It is faith in our make-up that makes us do things with the greatest endurance. We must have undaunted faith, otherwise the spirit, which is founded on love and beauty, will disappear. As spirit, the creative and imaginative part of us will be stunted in its tender growth by doubt and mistrust. It is spirit, the very essence of patriotism, which has stirred us into action now, and faith will make us become what we want to be. Let us hope for a better future, where love and beauty will take the lead, and let us show the world that we are a nation of great æsthetic qualities, and not willing merely to destroy but to build up.

In order to become an efficient nation, we beg the Government and the people to endorse Art and the cultivation of it, as a means of preparedness in our growing power.

Zelma Baylos

CRAFTSMEN AT THE ARTS CLUB, NEW YORK DECEMBER EXHIBITION

The annual showing of objects of industrial and applied arts by the Society of Craftsmen of New York was held at the Arts Club galleries with more than the usual variety of exhibits—pottery and porcelain, textiles of many kinds, carvings in the way of furniture and wall-decoration, silver and brass in pieces fashioned with the hammer, cartoons for stained-glass and mosaic. It is the most important single exhibition of the kind in New York for the workers in studios; here craftsmen like to show any new thing they have made during the past year and get the benefit of the Christmastide. Basketry of course is represented and among the more novel pieces are hanging lamp-holders of basketwork for electric bulbs, draped with covers of light stuff embroidered in bright designs either floral or geometrical; these are used in country homes and on piazzas, where they harmonize with wickerwork furniture. In textiles a new wrinkle, possibly an old one revived, is the plaiting of colored *chiffons* into rather elaborate picture designs, neither loom-weaving nor embroidery with the needle in the main, but in some cases finished here and there with colored silks or yarn and the needle. In pottery also there are some charming combinations of yellow and rose designs in relief on a dull-surfaced green that show a sense for color in the potter, a rare enough case. At one end of the long gallery a chapel interior with a large reredos was installed, the reredos painted by Frederick S. Lamb. This religious picture represents a mosaic already installed in a city church.

Of course objects of personal adornment hold their own, especially jewelry with semi-precious stones in novel and sometimes beautiful settings of silver, platinum or gold. The Society keeps up the tradition very well, notwithstanding the awkward state of affairs at present.

A GUEST FROM CANADA

A score of paintings by Archibald Browne of Canada have been hanging in the Babcock Galleries, New York, for several weeks, diffusing a pleasant

odor of woods and meadows, flood and field, of spring and autumn. Mr. Browne is one of the leaders in landscape in the Dominion. Toronto, Montreal, Ottawa and Regina have his canvases in public and private collections while very flattering things have been printed with respect to the artist and his artistic standing. Views about Toronto and Quebec, on the Island of Orleans in the St. Lawrence, carry such titles as "Autumn Moonrise," "Evening Glow," "Golden Afternoon" and "Solemnity." One of his admirers has written: "He appeals directly to the emotions, but to noble emotions in the manner of music. In fact his manner is precisely a musical one. His canvases literally sing." His colorful pictures are indeed gentle and poetic; they bear witness to his love of nature and the sweetness and kindness of his temperament. If we accept the singing simile, we may consider Archibald Browne in the light of those minstrels who go from farm to farm performing in a sweet throaty voice the simple songs learned from the master bards.

ARTIST-ARTISANS AT WORK

The temporary exile of certain departments of the Tiffany Glass Company of New York, while the new building on Fifty-seventh Street West is taking shape, gave occasion for a peep behind the scenes and a glimpse of clever artist-artisans at work. That section of the company which has to do with church decoration took up quarters in a roomy loft on Twenty-third Street West and last month invitations went out for an exhibition week. Stained-glass windows of course, along with mosaics, are the most notable exhibit in a department under the more particular care of Louis C. Tiffany, from the scintillating gem-like glass in the style of the thirteenth century to the modern window suited to secular rather than religious interiors—windows built cunningly of favrile and opalescent and plated glass in many a plane and wrinkle and then played upon with light of different hues—the new "movie" glass if that term be allowed.

Glass however is by no means the only material that gives interest to a visit at these studios. There are the galleries and shops for the production of rugs and hangings, the studios devoted to bronze work for memorial or temple use and those where tablets and monuments are designed and produced in the plaster or wooden model. It is always a pleasure to the layman to see artisans in the act of planning and carrying out the designs, a greater pleasure than to watch a painter at work on his canvas, perhaps because the handling of an object which may become a lamp or a chalice or a bronze relief appeals more directly and physically to one's sympathy with an act of creation—you cannot touch, handle and turn in your hands the thing reflected on a canvas.

CONTRIBUTORS TO ACADEMY SHOWS

Mr. George E. Lothrop has observed the obstacles in the way of artists far from New York who wish to offer their work to the exhibitions of the National Academy of Design and in a letter addressed to the Council sets them forth with some vigor. But, what is rarely found, he makes certain suggestions